

Mme. Hempel Again Soloist With Symphony

Charming Rendition of Scene From "Der Freischütz" Serves to Revive Glory of Von Weber Tradition

Fairchild Ballet Is Given

Music of "Dame Libellule" Proves Graceful Though Lacking Pictorial Setting

By H. E. Krehbiel

Mme. Frieda Hempel provided the solo numbers for the concert of the Symphony Orchestra in Aeolian Hall yesterday afternoon, and they were the same songs that she had sung in the afternoon of Saturday at the symphony concert for young people, also conducted by Mr. Walter Drosch. No harm in that. Listening to her lovely voice and style in the familiar scene and air from "Der Freischütz," we felt our dutiful desire to keep up with the procession and be "progressive" gradually ebbing away under the influence of the glory which was Weber and to be reverting to willing thrills from the beauty and dramatic truthfulness of the composer who linked Beethoven with Wagner, "Fidelio" with "Tannhäuser" and his companions down to "Parsifal." It may be a confession which is pitiful, but confession is good for the soul.

Concerts must help the mixer. We must with such much of our artistic credo—Carl Maria von Weber was a finer, a truer, a higher type of genius than is Giacomo Puccini. Erich Korngold, a better musician and a better composer, is a truer, a higher type of genius than is Giacomo Puccini. Erich Korngold, a better musician and a better composer, is a truer, a higher type of genius than is Giacomo Puccini. Erich Korngold, a better musician and a better composer, is a truer, a higher type of genius than is Giacomo Puccini.

Let us frankly admit that we are looking backward. We had a hope after the reasonable thrill with which Mme. Hempel's singing of "Leise, leise fromme Weis" filled us that, like Mr. Fairchild, we would be looking forward to the new and the better. But we are looking backward. We had a hope after the reasonable thrill with which Mme. Hempel's singing of "Leise, leise fromme Weis" filled us that, like Mr. Fairchild, we would be looking forward to the new and the better. But we are looking backward.

Mr. Fairchild's music was deftly fitted to this story, though perhaps a little too closely to the whole. The music was deftly fitted to this story, though perhaps a little too closely to the whole. The music was deftly fitted to this story, though perhaps a little too closely to the whole.

Here, for example, is the sort of thing we should be interested to hear from Mr. Barrymore. It is one of Sir Herbert Tree's "Thoughts and Afterthoughts" (Funk & Wagnalls), and it is the record of a minor impact of an ingenious, grandiose and thoughtful

Oddments and Remainders

By Percy Hammond

SINCE Mr. Barrymore is a mysterious and uncommunicative fellow we shall probably never know what exacting hours of thought he spent in order to give his Hamlet to Broadway, if not to the world. Other players have confessed the study by which their learning of Hamlet was induced—the agonies of their research through the hives of wisdom, the rigors of their long reflections. They have informed us how they resolved the chaos of the character into the luminous simplicities of their own impressions. Of how they determined whether Hamlet was faint and scant of breath or merely fat and (for the moment) short-winded. Of the processes by which they explained his attitude toward Ophelia and his exact emotions during his murder of Polonius.

Sir Herbert Tree deliberated for eighteen months, for instance, before he found out that that assassination was a deed of wild hysteria, not, as Mr. Barrymore seems to make it, a graceful, deliberate and vengeful, though erroneous, homicide. You do not realize until you have read the memoirs of a Hamlet that he spends months in pondering whether or not he shall leap into Ophelia's grave and trample upon her helpless corpse during the argument with Laertes. The ghost, too, takes up his time and that of his producer in asking them if he should appear as a material specter or as a mere adumbration. For quite a while we were unable to justify Hamlet's punning rejoinder to Polonius when Polonius tells him that, in college theatricals, he did once enact the rôle of Julius Caesar. "I was killed by the Capitol; Brutus killed me," says he. "It was a brute part," Hamlet answers, "of him to kill as capital a calf there." "This bad joke," writes one of the actor autobiographers, "was intended by Hamlet further to convince his hearers that he was insane."

A re-reading of Sir Herbert Tree's story of his "Hamlet" prompt book makes us wish this morning that the cryptic Mr. Barrymore would publish some memoranda of his arduous pupilage. Not that Mr. Barrymore's Hamlet needs from him a syllable of explanation, since it is so beautiful a picture, so clear an analysis, so untheatrical an impersonation and so musical a rendering of philosophic Shakespearean song. But it would be enjoyable to read of Mr. Barrymore's preparations for the Great Accouchement. Of the nights of his deep thinking, of the incessant labors of his fecund mind as it strove to begot the explicable from the inexplicable. Is his pregnant look of awe as the ghost first confronts him the lightning flash of an artist's superb intuition, as we suspect it to be; or is it the product of months of delving and introspection by a serious actor surrounded by his books?

How long did Mr. Barrymore ruminate upon his scenes with Rosenzweig and Gundersten, those ineffable choruses, asking himself whether he should kiss them or kill them? Quarts and quarts of midnight oil may have been consumed by Mr. Barrymore in his debates with his artistic conscience, his public and Shakespeare as to what words the emphasis of art and elocution should be placed upon, so that the significance of a speech might be enlarged or modified. And we shall never be aware of them, because he is silent, different and remote, keeping secret the details of his cerebrations.

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On the Screen

"Broken Chains" Feature at Capital; "Beautiful and Damned" at the Strand

By Harriette Underhill

Well, we have seen "Broken Chains," the picture at the Capital, which every one has been talking about since the story won a prize offered by "The Chicago Daily News," and it seems to us a badly directed, badly titled, trite and uninteresting picture. There is not one flash of imagination anywhere in the whole production and it looks to us, now that it is viewed in retrospect, that it never had a chance from the first moment Winifred Kimball set pen to paper. It bears the stamp of having been concocted according to formula—take a situation and add adjectives 13 and 19, and so on till the end.

If we are misjudging it, if it is a good picture, then we are about ready to resign, for it will prove that our standards are wrong, and that we cannot alter. And since a critic has no right to offer anything save constructive criticism, we are quite prepared to set down proofs, convincing us at least that "Broken Chains" is all we say it is.

The story is about a boy who was "reared in luxury" and spoiled by his female relatives, so that when he finally discovers that he is a coward and his fiancée breaks with him he goes West to the "great outdoors" (we are quoting from the titles) and tries life on his ranch. There again he is immediately stamped as a coward, and so he rides about by himself a great deal. One day he meets a girl, and presently stopped in a cabin on a mountain side to inquire the way home. Here he meets Mercy Boone, the "abused girl wife" of the "cruellest beast still unhung." She is chained to the door for the scenario writer and the director and everybody has gone to great pains to pile agony on agony and to prove that this Bryan Boone is the devil's deputy. The boy unfathoms the girl's wife, and then, after day, while the cruellest beast is away from home, they roam the fields and pick flowers.

Now, it looks to us as though some one had told the director that Dick Barthelmie gave the picture a darn good kicking in "Tollable David," and the director said: "If Barthelmie can do it, why can't my hero do it?" So his hero does. Only it isn't so thrilling as the second time, and there is too much of it and too much of the hero announces that he is going to marry her, and it is considered a happy ending. However, for in telling the hero that she had a baby who died at birth, "Then my baby came—she smiled—and went away."

Somehow you couldn't blame the brute for knocking his girl over the head. She had a trick of fluttering her eyelids and working her month which made her look as though she hadn't good sense. This seems to be a favorite way, even with the great directors, of proving that their heroines are pure. Especially dislike it, as Mr. Rest Ingram never does it, for one.

Now, that is the story of "Broken Chains," and we ask you, Can you blame us for not liking it? Though in the hands of a different director and with a set of titles suggesting the title of "Broken Chains," it might have been made into something quite different.

There is an all-star cast, with every one overacting terribly, and when this occurs again we say "cheese" to the director. For the reason that the director who chains his wife to the door, Colleen Moore is the wife and Malcolm McGregor is the hero. McGregor is the handsome young actor whom Rex Ingram brought out, and who, in his first picture, "Zenda," was a very small role, and Claire Windsor, James Marcus and William Orland complete the cast. Allen Holubar directs the picture, and because they haven't tried to make "The Beautiful and Damned" into a "Miracle Man" or a "Four Horsemen" we say more power to them!

The comedy is called "Railroading," and there is a group of interesting pictures called "Here and There." The picture called "The Little Love Nest" as a prologue to the feature.

Muratore Again Under Knife
ROME, Dec. 10.—Lucien Muratore, the operatic tenor, has been operated on a second time for appendicitis, consequently he will be unable to leave at present for a concert tour in the United States.

My Years on the Stage

By JOHN DREW

OLIVER HERFORD says of it in *Life*: "The glamour of the golden age of American Drama is happily reflected in the mirror of this narrative, whose valuable records and commentaries together with the directness and the good style of its telling place it at the head of all the personal dramatic histories of late years."

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New Charges Hinted In Daugherty Case, Committee Hears

WASHINGTON, Dec. 10.—Jackson H. Ralston, counsel for Representative Keiler, Republican, Minnesota, who has brought impeachment charges against Attorney General Daugherty, wrote Chairman Volstead of the House Judiciary Committee to-day that he "may find it necessary to place before the committee additional charges of high crimes and misdemeanors."

Mr. Ralston said these charges might be "of equal or greater importance" than those contained in the fourteen counts recently filed with the committee, hearing on which will begin before the Judiciary Committee Tuesday.

In connection with Mr. Ralston's letter, Mr. Keiler made public a number of letters, including one from Chairman Volstead to Mr. Ralston, saying that the committee desired to investigate all of the charges and wanted to know what witnesses were to be used in considering the first specification, relating to prosecution of anti-trust suits. Mr. Volstead said this was necessary "because as to some of the charges the committee may desire to hear you as to whether they are impeachable before incurring the expense of sending for witnesses to substantiate them."

Referring to a conversation with the chairman, Mr. Ralston said the former had suggested that he was in doubt as to whether the charge relating to the appointment of William J. Burns, as chief of the Department of Justice, Bureau of Investigation, was an impeachable offense. Mr. Ralston replied that he could not personally conceive the slightest room for doubt on the subject.

Mr. Keiler complained to Mr. Volstead in writing about the failure of the committee to print the full report of the hearings at which he and Mr. Ralston appeared, and demanded that it be supplied to him and to the nation.

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Announce Play Schedule

Moscow Art Troupe Cables Program to Gen

The Moscow Art Theatre will begin its engagement at the Forty-fourth Street Theatre on January 1, with Count Alexei Tolstoy's historical tragedy, "Tsar Fyodor Ivanovich," setting to a cable just received from Constantin Stanislavsky, in Paris, by Maria Gost, under whose direction the organization will make its first appearance in America. The cable confirms the previous announcement of the opening play. Count Tolstoy's play will continue for a week, other plays will follow, and Maxim Gorky's "The Lower Depths" ("Night Lodging") will be the bill for the week of January 10. There will be two collective programs consisting of short plays or stage scenes from longer plays by Pushkin, Dostoevsky, Ostrovsky and Turgenev, the first of which will run through the week of February 1, and the other through the week of February 11.

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